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Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

NEW ACADEMY PLANNED.

The planning of a new Art organization, to supply, according to its chief promoters, Glenn Newell, George Macrum, Paul Cornoyer and Ernest Albert, what the veteran Academy of Design lacks of encouragement and support, for the American artists of today—was to have been anticipated when the recent "Show of the Unhung" was projected and accomplished. The revolt against what is amusingly termed in the studios "The Alexandrian Policy" of the old Academy, has been stirring for some three years past, and has seemingly now come to a head.

While "competition is the life of trade" it is not always that of art, and while we will watch with interest, the further development of the new Academy idea, as we recall the several failures of other organizations, formulated also on the idea of opposition to the Academy, notably Gutzon Borglum's "Sculpture Society," and "Society of American Painters and Sculptors," we are not of the opinion that this last plan spells success.

THE COWPER RAPHAEL SALE.

The sale of the so-called "Cowper Raphael" by Duveen Brothers to Mr. P. A. B. Widener, of Philadelphia, the official confirmation of which came after the ART NEWS had gone to press last week, although foreshadowed in our last issue, as the news had been in the ART NEWS office since Jan. 31, adds another to the long list of great examples by the Old Masters, owned by American collectors.

The dailies, as usual, have indulged in a guessing match, which has only mystified their readers, as to the price paid by Mr. Widener for this beautiful and typical example of the great Umbrian. It would seem to be both unnecessary and inappropriate to discuss this, even in this overcommercialized country and time, and although we believe we know the correct figure at which the work passed, we prefer to emphasize rather the significance of this last acquisition of Mr. Widener's.

It is significant, in that it marks again the fast passing of the great art treasures of England across the ocean, and is again a proof that great art works follow the great markets, as they did in the time of the Venetian and Genoese princes, later, in that of the Dutch and German aristocracy, and still later of that when the English nobility grew wealthy. Of what avail are the protests of English art lovers, for in this case, the picture was vainly offered the nation by its owner, the Countess of Desborough, before its sale to the Duveens—when American collectors want art treasures from ancestral English homes.

Great Pictures Sold Americans.

The most notable pictures most of which bought record prices, sold to Americans the first few years from European sources, are as follows:

"The Mill," by Rembrandt, bought by P. A. B. Widener for \$500,000.

A. Van Dyck, one of the Cattaneo collection, bought by Mr. Widener for \$500,000.

"Portrait Duke of Olivares," by Velasquez, bought by Mrs. Collis P. Huntington for \$400,000.

"St. Roch," by Rubens, bought by Andrew Carnegie for \$300,000.

"Portrait Hon. Anne E. Duncombe," by Gainsborough, bought by H. C. Frick for \$400,000.

"Margaret Wyatt," by Holbein, bought by Benjamin Altman for \$250,000.

"A Merchant," by Rembrandt, bought by H. C. Frick for \$250,000.

OBITUARY.

Albert Neuhuys.

There will be genuine regret felt at the death of that most sympathetic Dutch painter, Albert Neuhuys, who died Feb. 8 at Locarno, Switzerland. Mr. Neuhuys, who was born at Utrecht, on June 10, 1844, was a sterling workman and very popular with collectors and the general public. He was a pupil of G. Crasvanger and of the Antwerp Academy. His scenes of Dutch home life in the humbler walks, include, among many other titles, "Gallantry," "Harvest," "Awakening," "Baby's Toilet" and "Gardener."

Charles Volkmar.

Charles Volkmar, one of the first art ceramists in this country, died from pneumonia Sunday last, at his home in Metuchen, N. J. He was born in Baltimore, Aug. 21, 1841, studied ceramic art in Paris from 1861 to 1879, and was the first artist in this country to paint under glaze on tiles. Mr. Volkmar was a member of the National Arts Club, Architectural League, National Society of Craftsman, Chicago Society of Etchers, last surviving member of the old Charcoal Club, and for many years President of the N. Y. Society of Ceramic Art.

Genevieve Allis.

Miss Genevieve Allis, aged 46, who committed suicide on Monday last, in Derby, Conn., was a well-known artist, having exhibited here and abroad.

PA. ACADEMY DISPLAY.

(Continued from page 1)

While many strong painters and sculptors are missing, and there are few new arrivals of special note—there are many excellent productions. Landscape and figure works predominate among the paintings, and the portraits are fewer in number than usual, but are, with few exceptions, good ones.

Many Familiar Works.

To art writers and lovers who follow the routine exhibitions of the art year, many works are familiar, for the Academy is catholic and evidently proceeds on the Boston idea that until a work is shown in Philadelphia it is new. So one may pass over Lydia Emmet's delightful "Good Little Girl," from the last Winter Academy, Abbot Thayer's aged and bewhiskered "Winged Figure," Alden Weir's "Plaza—Nocturne," "Pan and the Wolf," and "The Orchid," two, at least, of Childe Hassam's examples, Lilian Genth's "June Afternoon," Sergeant Kendall's "Child and Mirror," George Bellows' "Snow Dumpers" and "Polo Players," Arthur B. Davies' "Tree of Amity" and "Avator," Helen M. Turner's "Arrangement" (better call this canvas in, Miss Turner), Granville Smith's "Surf" (a year old), Luis Mora's portrait of his wife, Edward Dufner's "Lady in Pink," Irving Wiles' portrait of his wife (Winter Academy); W. Glackens' "Bathing Hour," "Green Car" and "Family Group" (all of which have seen too much service), Gari Melcher's "Maternity," in the so-called place of honor, fine and always good to look upon, but aged, Daniel Garber's chromatic "Lumberville" (Winter Academy), Blumenschein's least successful work, Decorative Indian composition (should rest from its journeyings), C. W. Hawthorne's depressing "Widow" and the equally depressing "Lovers," Cecilia Beaux's awkwardly posed "Portrait of her Niece, Ernesta Drinker" (last year's N. Y. Academy), F. C. Frieseke's "Venetian Blind," etc., etc. Too many old pictures by New Yorkers even if they may thrill untraveled Philadelphians!

Some Good Works.

The painters who are to the fore this year with new pictures, are first Leopold Seyffert of Phila., who shows four rousing good portraits, a simple beautifully painted and charmingly drawn portrait of Miss Brock, an equally good half-length of Miss Pepper, a three-quarter length seated presentment of Mr. Yarnall, a masterly performance, which ranks with his Strokowski portrait, and a stunning full-length standing presentment of Mrs. Harold Sands; Fred Wagner, whose clear-aired river and dock Winter scenes and landscape, stand out from their neighbors, John F. Carlson with two fine landscapes, Emil Carlsen, with a large full-aired and steely blue marine, a delicate gray-toned small child's portrait and a typical, beautiful still life, Robert Henri with four "Franz Halsy" half-lengths of working folk, all intensely virile broadly painted and convincing, C. W. Ashley (a fine marine), Paul King, whose large full-aired landscape, "Autumn" is the best yet from his able brush, Murray P. Bewley, with two charming figure works, Joseph De Camp with a strong man's portrait, Frank W. Benson also with a strong man's portrait, William R. Paxton with three of his typical alluring "Vermeer-Tarbell" interiors with figures, the best the "Morning Paper," a delicious study of a lazy girl en deshabelle, and a virile half-length of a girl putting on a picture hat, Richard Blossom Farley with two of his truthful, simple typical beach views and marines and one, "Barnegat Dunes," a masterly work, William Ritschel (two of his recent fine California coast scenes), Gretchen W. Rogers, a charming soft-colored ivory flesh-toned black and white arrangement of a girl; Edward Redfield with a characteristic strong and true Winter Center Bridge landscape and a Summer landscape fine in color but not as good in composition, Lawton S. Parker with his splendid Salon medal Nude, a fine performance, Howard Cushing happily with a new model, a portrait very decorative and strong, Wayman Adams (a truthful portrait of Booth Tarkington), Lamar Raditz (a good portrait of E. Burgess Warren), Hayley Lever, a good clear-aired, if "spotty," skied Cornish harbor scene, Marie Danforth Page, a fine figure group full of feeling, "The Tenement Mother," Gertrude Lambert, a full-length portrait, fine in color and expression, and Ernest Lawson, a typical landscape.

There are other good canvases, which, with the sculptures, must await another notice.

James B. Townsend.

VALUABLE ART GIVEN CITY.

The famous George W. V. Smith art collection was deeded to Springfield, Mass., last week by Mr. Smith, who has been collecting longer than any man in America. The collection, including rare cloisonne enamel, arms and armor, oils, laces, bronzes, etc., is worth several million dollars.



Duck Girl—Figure for Fountain.

Paul Manship.

In Pa. Academy Exhibition.

NEW PICTURES AT DEALERS.

The dealers are still bringing forth their rarities. At the galleries of Lewis and Simons, No. 581 Fifth Ave., a beautiful display of Georgian British portraits is now on. Especially strong in this collection is Sir Henry Raeburn, represented by two superb full-lengths—one showing a scarlet-coated officer standing beside his black charger attended by a negro, the other a charming elderly woman seated at her spinning wheel. The portrait of the woman is distinguished by that marvelous breadth and simplicity in handling the shaded portions of his work for which Sir Henry is famous. The tonal values are achieved with an ease which anticipates Sargent at his rarest, and have a depth of expression truly profound.

Sir Thomas Lawrence is worthily represented in this collection and Gainsborough and Sir Joshua as well. But of the most remarkable quality is an extraordinary portrait of a woman by James Northcote, the favorite pupil of Sir Joshua.

The new Bourgeois Galleries, No. 668 Fifth Ave., at 53 St. will open to the public next Tuesday, Feb. 17. The galleries occupy the top floors of the handsome new gray stone building, just opposite St. Thomas Church, and are exceedingly well appointed and lit. Notice will be made next week.

The Ehrich Galleries, No. 707 Fifth Ave. and the Brown-Robertson Print Rooms in the same building, will, from now on and through March, be open Friday evenings from 7:30 to 10 o'clock. This is in response to many requests.

Hagop Kevorkian, of the Persian Art Galleries of New Bond St., London, who has been making excavations in Southern Persia, arrived here last week from Liverpool, bringing 200 pieces of ancient Persian pottery and a Mihrab, which he dug up recently in a buried city south of Teheran.

The Ehrich Galleries have sold the fine half length seated portrait of the Marquis D'Acqueville by Aimee Du Vivier, which was such a feature of their recent display of early French portraits, to a New York collector. The portrait is signed and dated, well introduced the artist comparatively unknown here, and stamps her as one of the foremost portraitists of her time.

The portrait by John Singleton Copley, of Dr. Taylor (an English period Copley), recently at these galleries and reproduced in the ART NEWS of Nov. 29 last, has been sold to Mr. Thomas B. Clarke.

Edward Brandus arrived from Paris recently and is at his galleries in the Windsor Arcade Building.

A. S. Drey, head of the well-known Munich house, arrived recently, and is at the St. Regis.

Dr. Paul Mersch of Paris arrived on Sunday last.

Robert Kraemer of the Kraemer Galleries of Paris has arrived and is at the New York Gallery, No. 15 East 47 St.